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swell dialogue
ALAN MOORE

rest of dialogue
SAM KIETH

finishes
JIM SINCLAIR

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KELL-O-GRAPHICS

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ities to persons living or dead is purely coincidental. Yes, Larry Marder is that Beanworld guy.
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tion may be reprinted without the permission of Sam Kieth. Send correspondence to: Sam
Kieth, 4363 Hazel Avenue, Suite 1-285, Fair Oaks, California, 95628. Didn't Alan write a cool
story? (nghtime@aol.com). Publishers and creator assume no responsibility for unsolicited
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C.I.A. HEADQUARTERS,
CIRCA 2005 A.D.

AGENT JOHN
FOSTER PARNES
HAS A SQUEAKY-
CLEAN DUDLEY-DO-
RIGHT KIND OF
WAY, AND AN
IRRITATING AIR
OF BOYSCOUT
OPTIMISM THAT
CONSTANTLY SUR-
ROUNDS HIM.

AGENT GLYNN
FRANKLIN STARES
INTO THE EMPTY
SPACE IN FRONT OF
HIM AND MUMBLES
TO HIMSELF DIS-
JOINTEDLY. THREE
YEARS AGO
FRANKLIN WAS
DRIVEN MAD ON A
CASE FOR THE
AGENCY THAT
INVOLVED
ALIEN
ABDUC-
TIONS.

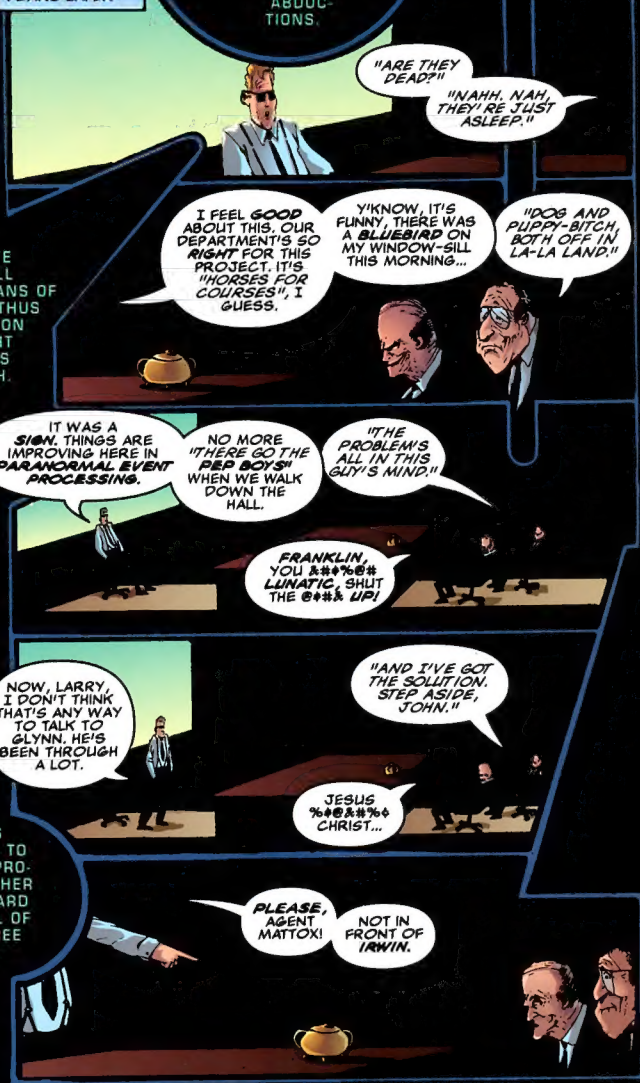
AGENT LARRY
MATTOX HAS VERY
HIGH COPING ABILI-
TIES AND VERY LOW
SOCIAL SKILLS,
WHICH IS TO SAY
THAT WHILE HE'S A
VERY GOOD AGENT,
HE'S PERSONALLY
OBNOXIOUS AND
HATES EVERYONE.

THE URN CONTAINS
THE ASHES OF THE
FORMER HEAD OF
PARANORMAL EVENT
PROCESSING AT THE
C.I.A.. MAJOR
IRWIN
ROSTEVAL ROSTEVAL
SPONTANEOUSLY COM-
BUSTED
DURING A PARTICU-
LARLY UGLY CASE
INVOLVING
CATTLE-MUTILATION
IN WISCONSIN THE
PREVIOUS JULY. HE
IS, HOWEVER, STILL
APPROACHABLE BY MEANS OF
A QUIJA BOARD, AND THUS
CONTINUES TO FUNCTION
AS THE GUIDING LIGHT
AND MENTOR OF THIS
AGENCY SUB BRANCH.

THE WALL IS A FLICK-
ERING MOVING
COLLAGE OF
IMAGES THAT
CONSTANTLY
SHIFT AND FLOW
INTO SURREAL
CONFIGURATIONS.
THIS IS AN EFFECT
OF THE WALL-SIZED
IMAGING SCREENS
THAT ROSTEVAL HAD
INSTALLED BEFORE
HE COMBUSTED.
TRUTH BE TOLD,
THEY DON'T ACTUALLY
DO MUCH EXCEPT
LOOK COOL AND
BIZARRE, WHICH
IS PROBABLY WHY
THE SLIGHTLY
DEMENTED MAJOR
WANTED THEM IN
THE FIRST PLACE.

MAJOR ROSTEVAL WAS
GAY, AND CONTINUES TO
HARBOR THE SAME PRO-
CLIVITIES ON THE OTHER
SIDE. HIS QUIJA BOARD
MESSAGES ARE FULL OF
INUENDO. THE THREE
SURVIVING AGENTS,
OUT OF RESPECT
AND PROFESSIONAL
LOVE FOR THEIR
DEPARTED CHIEF,
ATTEMPT TO IGNORE
THIS.

SUDDENLY, TEN
YEARS LATER:



"ARE THEY
DEAD?"

"NAHH. NAH,
THEY'RE JUST
ASLEEP."

I FEEL GOOD
ABOUT THIS. OUR
DEPARTMENT'S SO
RIGHT FOR THIS
PROJECT. IT'S
"HORSES FOR
COURSES", I
GUESS.

Y'KNOW, IT'S
FUNNY, THERE WAS
A BLUEBIRD ON
MY WINDOW-SILL
THIS MORNING...

"DOG AND
PUPPY-BITCH
BOTH OFF IN
LA-LA LAND."

IT WAS A
SIGN. THINGS ARE
IMPROVING HERE IN
PARANORMAL EVENT
PROCESSING.

NO MORE
"THERE GO THE
PEP BOYS"
WHEN WE WALK
DOWN THE
HALL.

"THE
PROBLEM'S
ALL IN THIS
GUY'S MIND."

FRANKLIN,
YOU ***%
LUNATIC. SHUT
THE ***% UP!

NOW, LARRY
I DON'T THINK
THAT'S ANY WAY
TO TALK TO
GLYNN. HE'S
BEEN THROUGH
A LOT.

"AND I'VE GOT
THE SOLUTION.
STEP ASIDE,
JOHN."

JESUS
%*%***%
CHRIST...

PLEASE,
AGENT
MATTOX!

NOT IN
FRONT OF
IRWIN.

STEVE

STEVE'S GLASS OF WATER

LOWENCORP CEO SKIT BICKERS IS IN THE SPOT-LIGHT AGAIN.

STEVE'S BEDROOM

BATHROOM

KITCHEN

SARA'S BEDROOM

SARA (FORMERLY SARAH)

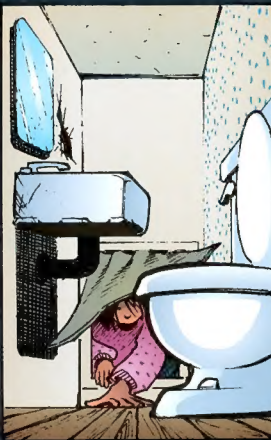
BATHROOM FLAP

MURPHY BED

EIGHT YEARS AGO, BICKERS FOUND HIMSELF ON THE CONGRESSIONAL HOT SEAT FOR INTRODUCING THE TOBACCO ADDITIVE NICOTINE INTO THE PRODUCTS OF LOWENCORP SUBSIDIARY NABIXTO FOODS.

AFTER INVESTIGATION BY THE FDA FOR OVER SEVEN YEARS, BICKERS WAS FINALLY ACQUITTED OF ALL ILLEGAL ACTIVITY WHEN THE INVESTIGATING COMMITTEE FAILED TO REACH ANY CONCLUSIONS WHATSOEVER...

...AND THE ONCE-CONTROVERSIAL USE OF NICOTINE IS NOW COMMONPLACE.



FLUSH!

...COMET IS HOWEVER EXPECTED TO MISS THE EARTH BY ONE HUNDRED AND TWENTY MILLION MILES.

MEANWHILE, THE MEXICAN ECONOMIC CRISIS: SHOULD WE SEND TROOPS?

THE WHITE HOUSE SAYS YES, BUT PROGRESSIVE DEMOCRAT SENATOR GURN BLANDEN SAYS NO:

"HELL, IT'D BE ANOTHER 'NAM, HALF-HOUR FROM SAN DIEGO!"

MORE ON THAT IN A MOMENT. FIRST, "BRINGING BACK FATHER", A REPORT ON THE NEW CHILD MAINTENANCE ACT.

ARE FATHERS RESPONSIBLE FOR OLD DEBTS, OR...



SARA!
HEY,
SARA!

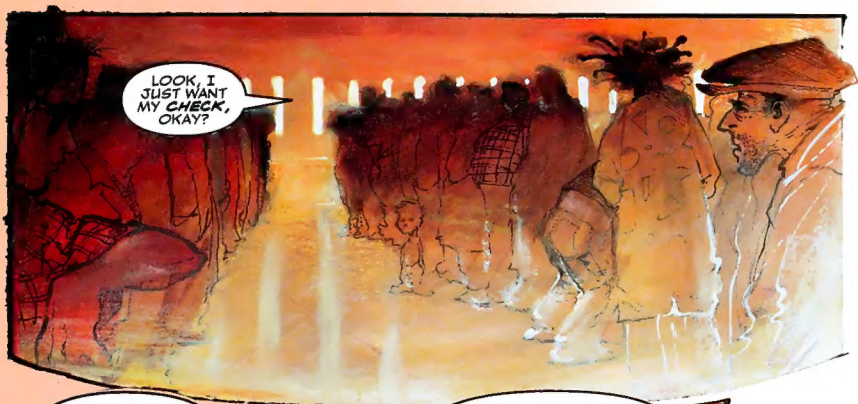


SARA,
WE HAVE TO
TALK...



NORBERT, I
DON'T KNOW
YOU. GO NAG
SOMEBODY
ELSE.





LOOK, I
JUST WANT
MY **CHECK**,
OKAY?

THAT'S NOT
POSSIBLE. THE NEW
**CHILD MAINTENANCE
ACT** MAKES YOUR
FATHER RESPONSIBLE
FOR YOUR UPKEEP,
RATHER THAN THE
STATE.

ARE YOU
KIDDING? I'M
TWENTY-FIVE
YEARS OLD!

MAYBE SO, BUT THE LAW'S
RETROACTIVE. FOR SEVERAL
YEARS YOUR FATHER WAS
RESPONSIBLE BUT LET THE
STATE SUPPORT YOU. IT'S
LIKE **BACK TAXES**.



WAIT A
MINUTE--ME
GET MONEY OFF
MY FATHER? ME
AND MOM DIDN'T
EVEN WANT
CONTACT WITH
MY FATHER...

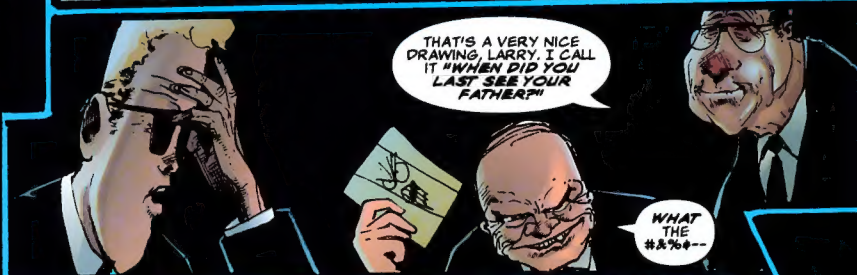
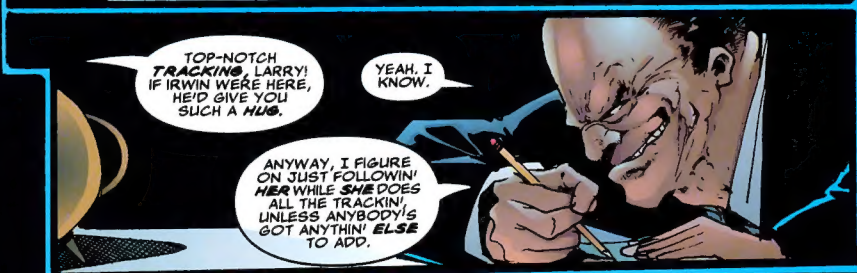
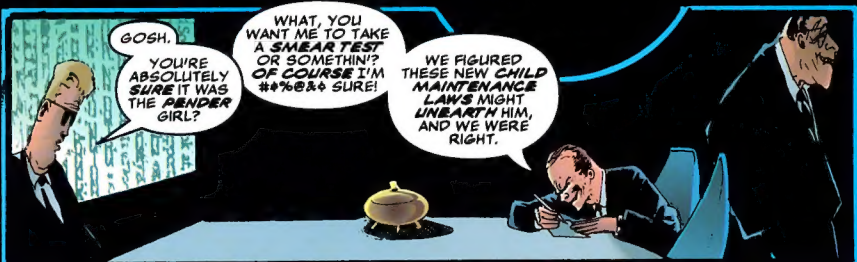
THAT'S TOO
BAD, HONEY,
BECAUSE HE'S
WHERE YOU GET
YOUR **HANDOUTS**
FROM NOW ON.

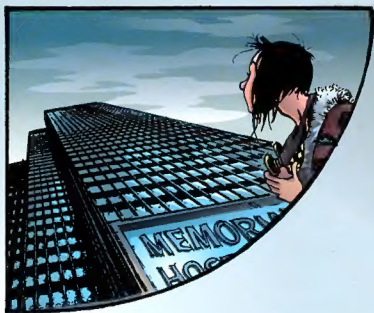
NEXT,
PLEASE.

I DON'T
#@@%&+
BELIEVE
THIS!



I NEED
EIGHT DOLLARS
FOR A QUART
OF FOOD.





SO
ARE YOU
DATING?



MOM, GET
REAL. THE ONLY
GUY WHO PAYS ME
ANY ATTENTION IS
THIS WINO I CALL
NORBERT THE
NAG.

IS HE
HANDSOME?

MOM,
HE'S A WINO. I
DON'T MAKE EYE
CONTACT. LISTEN,
I HAVE TO FIND
DAD...

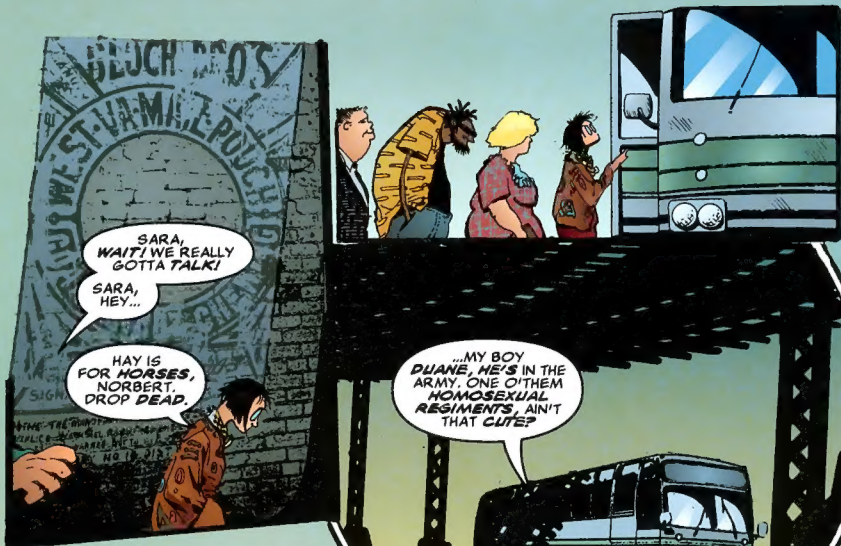


YEAH,
YOU SAID THIS
WELFARE
THING.

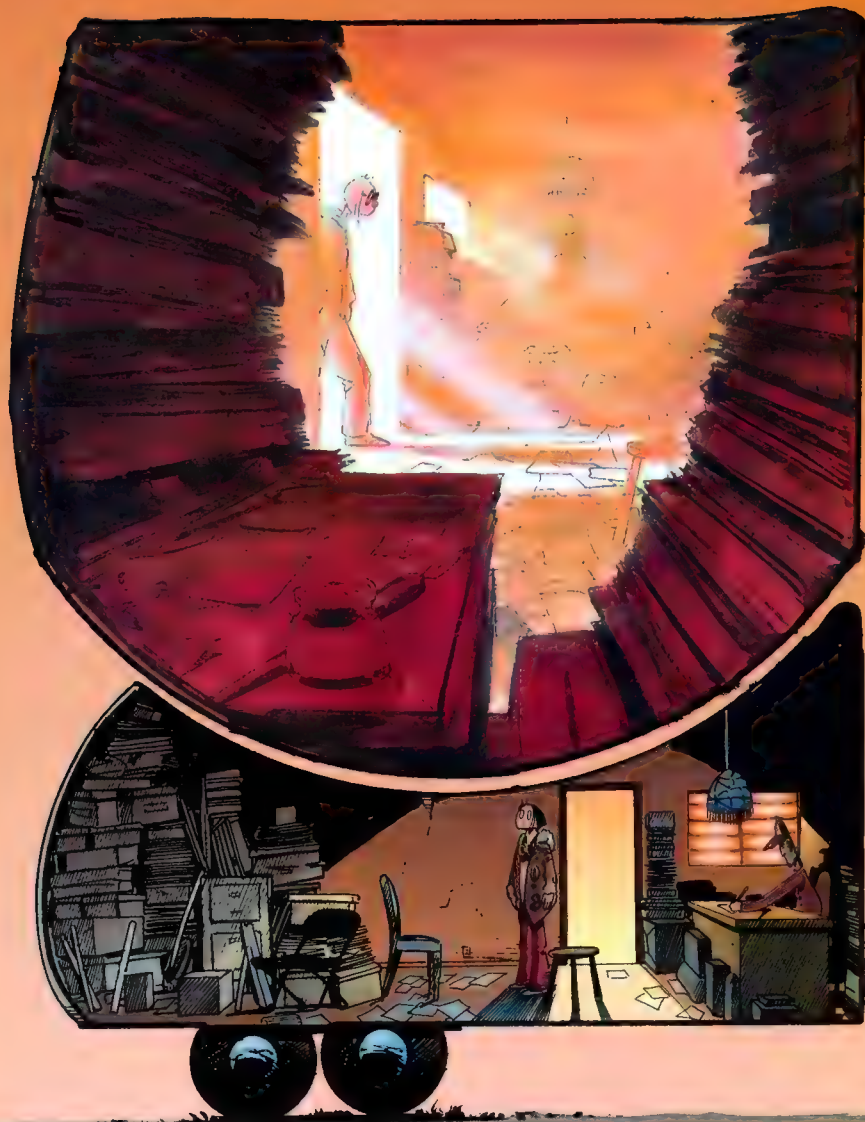
WELL, THE LAST
ADDRESS I HEARD
WAS THE LOOSE
END TRAILER PARK
IN SEATTLE.

IF YOU FIND
HIM, ASK HIM IF
HE STILL HAS MY
COCKNEY REBEL
TAPE.









WHAT
IS ALL THIS
CRAP...?





OH, COME
ON. THE MESS IN
HERE ISN'T THAT
BAD.



ACTUALLY,
YOU'RE JUST IN
TIME TO HELP ME
WITH *NINE*
ACROSS...



"*DIVERT
EXECUTIONER*".
FOUR LETTERS, THREE
LETTERS.



IF IT
HELPS, THE
THIRD LETTER
IS AN "A".

THIS REALLY IS
TOO BAD. IT WAS
HEADING OFF-ROUTE AT
THAT LAST TRAFFIC
DIVERSION THAT MADE
US LOSE HER.

STILL, THIS IS
A NICE DINER.
VERY CLEAN.

I'M SORRY, SIR,
YOU'LL HAVE TO
MOVE THAT URN.
IT'S DISTURBING
THE OTHER
CUSTOMERS.

LISTEN, BITCH, I'M
AN ARMED GOVERNMENT
AGENT AND IF YOU DON'T
FUCK BACK OFF I'M
GONNA BLOW YOUR
FUCKING COCKS OUT,
OKAY?

I'M SORRY...IS IT
DOREEN? I'M SORRY
DOREEN. WE WORK UNDER
TREMENDOUS PRESSURE.
DON'T TAKE IT
PERSONALLY.

PARNES, WE'RE
LOST IN FUCKING
SEATTLE! WE HAVE
TO FIND THAT LITTLE
FUCK BEFORE...

LARRY,
PLEASE, I
WAS JUST
GOING TO
CONTACT
MAJOR
ROSTEVAL.

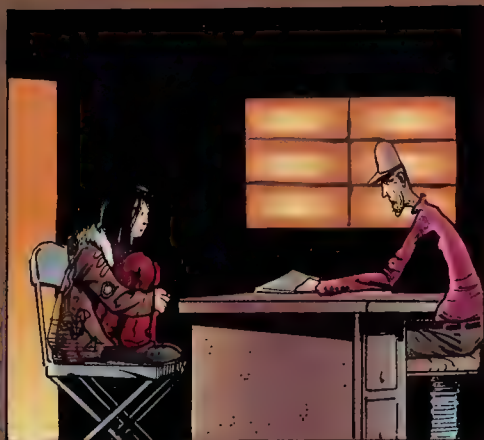
I REMEMBER HE'D
PAT MY KNEE AND
SAY, "JOHN, ALWAYS
COME AND SEE THE
OLD MAN."

"DIVERT
EXECUTIONER"
(4, 3).

FRANKLIN,
SHUT THE FUCK UP!
WE'RE TRYIN' TO
CONTACT IRWIN FOR
DIRECTIONS!

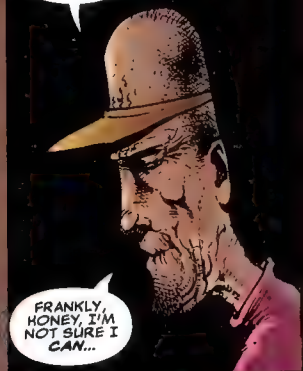
HMM.

YOU DON'T
THINK MAYBE
WE SHOULD
BE HOLDING
HANDS?



SO. THEY
WANT ME TO
PAY YOUR
WELFARE.

FRANKLY,
HONEY, I'M
NOT SURE I
CAN...



DON'T
"HONEY" ME. I
FEEL **TAINTED**
JUST **BEING**
HERE, AFTER
WHAT YOU
DID...

WHAT I
DID?



YEAH, YOU/ TEN YEARS BACK,
REMEMBER? MR. **GONE**, THE MAGIC
RAPIST **SERIAL KILLER**? HE GETS
DECAPITATED BUT HE KEEPS
COMING BACK!

YOU
SON OF
A BITCH.
YOU...



HELL-OH-EE?
I **THOUGHT** I
HEARD VOICES
IN HERE!

THIS MUST BE
THAT **DAUGHTER**
YOU'RE ALWAYS
MOONING
OVER.

UH,
YEAH. SARA,
THIS IS
GAYNOR.

HI,
SWEETHEART.
DON'T LISTEN TO
A **THING** HE TELLS
YA ABOUT ME.
ARTIE, I'M GOING
TO THE **STORE**.
YOU NEED
ANYTHING?

UH, YEAH.
YEAH, GET
ME A PACK OF
TWINKIES...ARE
THOSE LOW **TARP**?
AW, BETTER MAKE
IT **HO-HO'S**.

SURE
THING.
SEE YA
LATER.



MY
DOCTOR
SAYS **HO-**
HO'S.

WHO WAS THAT?

GAYNOR? WELL, I GUESS SHE'S MY GIRLFRIEND. YOU SHOULD SEE THE PICTURES OF HER TWENTY YEARS AGO.

Y'KNOW, SHE WAS MARRIED TO THE MOB BOSS, "EGGSHELLS" GARETTY?

I DON'T WANT TO LISTEN TO YOUR BULLSHIT. LIKE FOR INSTANCE, WHAT'S THAT F.A. PENDER GARBAGE ON THE DOOR?

HUH? IT'S MY NAME, ARTIE PENDER.

SARA, WE'VE GOTTA TALK ABOUT THIS RAPE SERIAL KILLER THING...

WHAT'S TO TALK ABOUT? YOU TERRORIZED US, AND YOU KNOW IT!

YOU RAMPAGED THROUGH EVERYBODY'S OUTBACK, A GLOATING MONSTER WITH A DETACHABLE HEAD!

TH-THAT'S REALLY HOW YOU PERCEIVED ME? JESUS...

LISTEN, YOU HAVE TO UNDERSTAND, HOW I APPEAR IN YOUR MAGICAL REALITY HAS AS MUCH TO DO YOUR PERCEPTIONS AS IT DOES WITH ME.

AND THAT NAME YOU GAVE ME...

"MR. GONE"?

THAT WASN'T A NAME I GAVE YOU. THAT'S WHO YOU WERE!

NO. THAT'S WHAT I WAS TO YOU.

"MR. GONE". OF COURSE.

BABY, I'M SO VERY SORRY.

WH-WHAT
ARE YOU
SAYING?

SOME
ASPECT OF ME
HAD EVIDENTLY
REACHED YOU. A
PROTECTION
AS MUCH YOURS
AS MINE.

THIS IS
TOO WEIRD. I
HAVE TO SIT
DOWN.

I'M
SAYING I'M
SORRY I WAS
STONE.

SARA, WHEN I
ATTEMPTED TO BROADCAST
MY PRESENCE TO YOU
MAGICALLY TEN YEARS
AGO, I DIDN'T EVEN KNOW
IT HAD WORKED.

I THOUGHT I
WAS JUST AN OLD
MAN, MISSING HIS
DAUGHTER AND
PLAYING LONELY
MIND GAMES.

YOU ARE
SITTING DOWN. SARA,
MAGICAL REALITY IS
SLIPPERY. "TRUE"
AND "FALSE" AREN'T
SO ABSOLUTE OVER
THERE.

BUT WHAT
HAPPENED TO ME
WAS TRUE. THE
OUTBACK, THE
MAXX...

"THE
MAXX"? IS
THAT SOME
SORT OF
ENTITY?

YOU HAVE
TO UNDERSTAND
THAT MAGICAL
FORMS ARE MORE
LIKE A LANGUAGE
THAN LIKE
INDIVIDUALS...

THEY'RE
LIKE LETTERS
FROM SOME ALIEN
ALPHABET. SO
MUCH DEPENDS
UPON HOW YOU
INTERPRET THEM.

"MR.
GONE"...


HEH.

Y-YOU'RE
SAYING THAT
WHAT HAPPENED TEN
YEARS BACK WAS ALL
SUBJECTIVE? ALL
UNREAL?


I'D SAY IT WAS
MORE SYMBOLIC.
YOU INTERPRET
EVENTS ACCORDING
TO THE PERSON YOU
WERE.

DON'T INSULT ME BY
PRETENDING NONE OF IT
HAPPENED! I SHOULDN'T
HAVE EVEN COME HERE!
YOUR PATRONIZING
ATTITUDE MAKES ME
SICK! YOU THINK YOU'RE
SOME POWERFUL--

ME?
POWERFUL? I
WOULDN'T
HURT A FLY.



YEAH, RIGHT.
NONE OF THE
PAIN YOU CAUSED
ME OR MOM ALL
THOSE YEARS AGO
SEEMS TO HAVE
EVEN REGISTERED
IN YOU.



I HATE YOU! I
NEVER WANT TO
SEE YOU AGAIN!
I HOPE YOU DIE
A SLOW, LONG
PATHETIC DEATH!

I'D KILL
YOU MYSELF IF
I WASN'T SUCH
A WIMP!



I DON'T WANT
ANYTHING FROM
YOU...



...LEAST OF
ALL, YOUR
MONEY.

"BASS SOLO".

FRANKLIN, WHAT THE @%* ARE YOU TALKING ABOUT?

I SWEAR, THIS IS THE LAST TIME I WORK WITH A ***%*** ALIEN ABDUCTEE. I MEAN IT.

GLYNN MARCHES TO A DIFFERENT DRUMMER, LARRY.

OH YEAH? LIKE *WHOP*? THAT GUY FROM THE *MUPPETS*?

ANYWAY, WHAT'S SO *DERANGING* ABOUT BEIN' ABDUCTED BY ALIENS? MY MOM WAS ABDUCTED!

LARRY, THAT'S JUST WHAT EVERYBODY TOLD YOU. WE'VE BEEN THROUGH THIS.

NOW LET ME *CONCENTRATE*. I HAVE A FEELING IRWIN WANTS US TO HANG A LEFT.

EVERYTHING'S GONE TO HELL SINCE MAJOR *ROSTEVAL* DIED. CHRIST, I HOPE I DON'T GO OUT LIKE HE DID.

THAT'S STATISTICALLY *UNLIKELY*, LARRY. IRWIN SPONTANEOUSLY COMBUSTED.

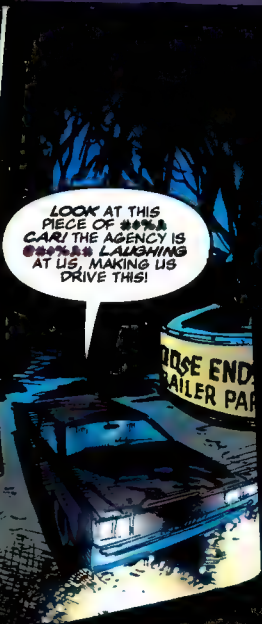
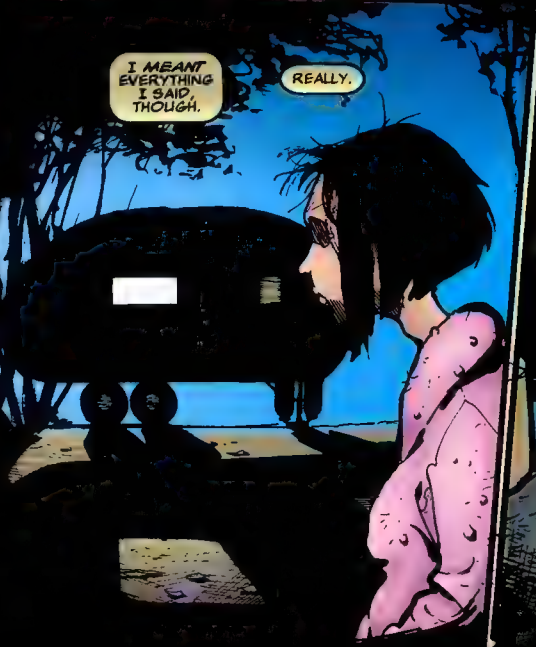
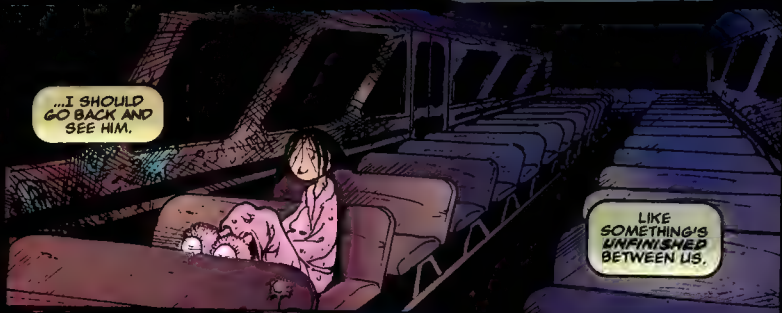
THAT'S NOT WHAT I MEAN, I MEAN DRESSED AS BARBARA STANWYCK IN THE BACK ROOM OF A LEATHER BAR.

ARE YOU STILL CHANNELLING HIS *TRAFFIC DIRECTIONS*? WHAT DOES HE SAY?

HE SAYS WE SHOULD GO TOWARDS THE LIGHT.

FLUSH!

GREAT.





LARRY, YOU
KNOW IRWIN SPENT
MOST OF OUR BUDGET
ON THOSE MOOD
WALLS BACK AT THE
OFFICE.

LET'S
CONCENTRATE ON
FINDING PENDER.
WE'LL ASK
SOMEBODY.

UH, EXCUSE
ME, MA'AM?

WE'RE LOOKING
FOR AN ARTEMIS
PENDER. HE, UH, HE
SAID WE COULD
MAYBE FIND A
TRAILER ROUND
HERE.

ARTIE PENDER?
THAT IS SUCH A
COINCIDENCE! I'M
JUST GOIN' BY HIS
PLACE NOW. IT'S
THE ONE OVER
THERE...

YOU BOYS WILL
LOVE THIS PLACE.
IT'S REAL EASY
GOIN', NOT A LOT
OF RULES AN'
REGULATIONS...

WELL, MA'AM,
WE'VE GOT ONE
MAJOR RULE OF
OUR OWN...

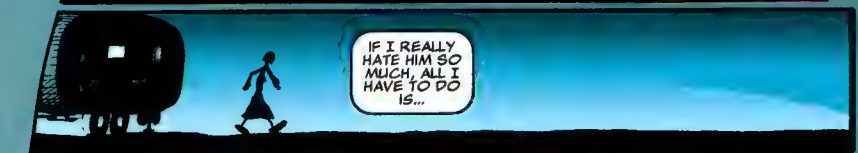
REALLY?
WHAT'S
THAT?

WHUD

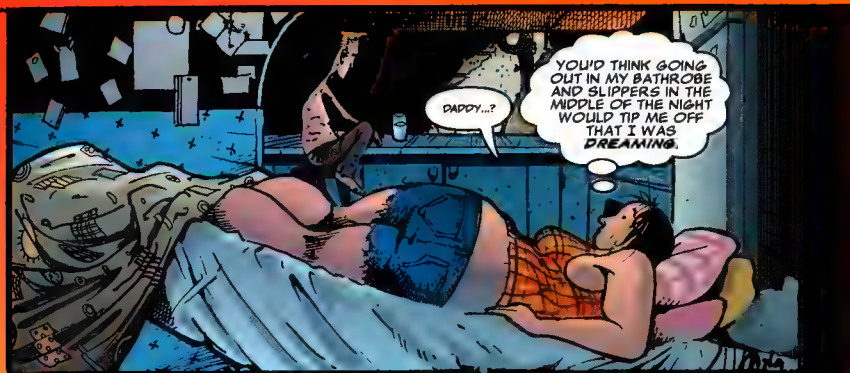
"NO
WITNESSES."

I'LL JUST
PEEK IN THE
BACK AND
SEE IF HE'S
AWAKE.

COME
ON. LET'S DO
THE ♪♫♫♫♫
DEED.







DADDY...?

YOU'D THINK GOING OUT IN MY BATHROBE AND SLIPPERS IN THE MIDDLE OF THE NIGHT WOULD TIP ME OFF THAT I WAS **DREAMING**.

MAN, WHAT A **CREEPY** DREAM. DROP DEAD, NORBERT.

BUT THERE'S STILL SOMETHING...

...I HAVE TO KNOW.

ARE YOU OKAY?

YEAH, I JUST NEED SOME **ICE** FOR MY FOREHEAD.

ARTIE, WHAT'D YOU DO WITH THEIR **GUNS**?

IN THE DESK DRAWER.

LISTEN, GAYNOR, LAST NIGHT I **SAW** INTO SARA'S DREAM. SHE DREAMED WHAT REALLY **HAPPENED** HERE.

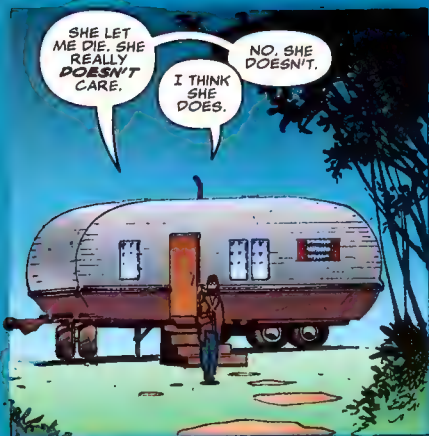
SHE SAW WHAT YOU **DID** TO THEM?

NO, IN HER DREAM, THEY **KILLED** ME. SHE **PAUSED**--THEN TRIED TO **SAVE** ME--BUT WAS TOO LATE.

SO SHE WANTED YOU TO **LIVE** MORE THAN SHE WAS TEMPTED TO LET YOU **DIE**.









Dear Sam,

I'm in love with Maxx and I want to have his children. Can he procreate?

Rita

Newark, DE

Do you mean Maxx the horse, Dave the bum, or Julie's rabbit?

Dear Mr. Kieth,

You and Dave Feiss make one hell of a team. I have loved the Crappon part in The Maxx, and it's one of my favorite issues (I missed seeing the poop in animation, though). I've just recently seen Dave Feiss's creation, "Cow and Chicken," and I noticed your name as art director in the opening credits (that was you, wasn't it?). I must ask if you and Dave plan on doing any more projects together. Well, just stopped by to say the toon was cool, and mondo weird...I loved it! What else has Dave done animation for?

Sincerely,
Robbie Allen
Ardmore, OK

My cousin Dave has been in animation longer than I've been in comics. He's worked for Hanna Barbera and as a freelancer. Actually, Dean Taylor is the Art Director of "Cow and Chicken," and I share writing credits with Dave and his wife, Pilar—although the original concept and art are theirs. 13 episodes of Cow & Chicken have been picked up by the Cartoon Network, so hopefully we'll be writing many cool ideas.

Dear Sam and the rest of the crew,

Okay, Maxx is a rabbit in Julie's Outback, and he's a horse in Sarah's. The Outbacks are manifestations of the subconscious mind (right?). The Maxx is a manifestation of a hurt committed on that subconscious that's trying to work its way into the conscious mind so it can be dealt with, i.e. Julie

coming to grips with the fact that she couldn't help the wounded bunny, and then seeing her mother smear it with a shovel.

The Maxx in the real world (a.k.a. Dave, right?) somehow got into the whole mess after Julie ran him over with a Buick. She tried to help him out like she helped the wounded bunny.

I don't know, I'm confused. Maybe I should go take a nap...

Trying to understand, Andrew C. Hunt
Sounds good to me. So now the question is: If Julie was a Queen in her Outback, what is Sara in hers—in her adult Outback, that is, not the quilt tent of her childhood.

Dear Mr. Kieth,

If Mr. Gone (inside the Hooly) kills The Maxx and the Jungle Queen in the Outback, will they die in the real world?

Thank you,
David Kempinski
Belleville, NJ

I think it's more like a world inside of them would die.

Dear Sam,

What's with all the BUTTS? In #18, when that guy (who would later become Maxx) got hit with a car, he had pants on, but when Julie checked to see if he was alive, you could see his butt! What, did the crash knock his pants off?

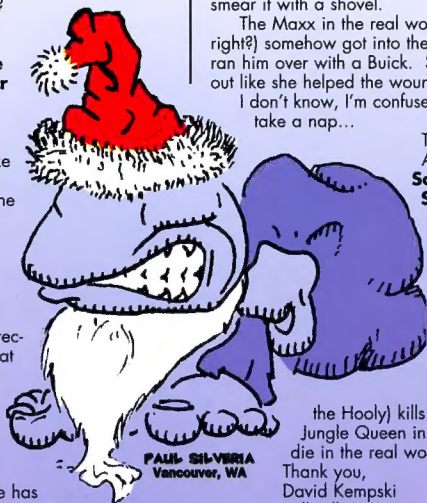
Jeremy Dunlap
Standish, ME

P.S. Is it just me, or has the Hooly been chasing Maxx and the Leopard Queen for a heck of a long time?

P.P.S. If you don't print this, I'll get ALL my friends to stop reading Maxx. And believe me, they'll both do it.

Well, there goes our readership. What's with all the butt LETTERS? We get at least one a month! Hey, I just draw 'em—you guys actually count them!

Mad-Maxx-Maniacs,
Is the portal between



the real world and the Outback in the volcano and Julie's toilet? If so, could Julie's puke have caused all the lava in the Outback?

Just wondering,
Dustin T. Hutt
Loveland, CO

Close—real close. The Greeks thought a story climax should provide a *catharsis*, which actually means "vomiting up" or "purging." Greek drama was constructed with the intent of triggering a "vomiting up" of emotions by the audience, getting rid of the poisons of everyday life. Nowadays, shrinks believe a catharsis is a way of relieving tension—bringing unconscious stuff up so you can deal with it. Good call, Dustin. It's no accident that Julie was driving the porcelain bus into clarity.

Mr. Kieth,

Congratulations on creating such a seemingly complex and multi-leveled story.

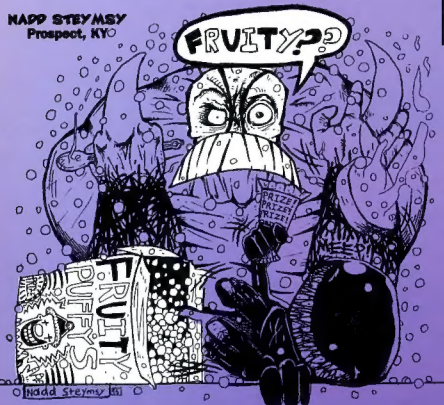
In one episode, we hear Gone's voice saying that when the Isz are brought over from Pangaea/Outback they become nasty little critters (though they seemed kind of nasty in the Outback, too). They can be disguised as other things, old ladies, Beavis-sounding nihil-punks, cops, etc. Here is the jump: The Outback seems to represent the realm of pure possibility, Heisenberg's "potentia," or even better, Casteneda's "Nagual," and there the Isz are white and not as ferocious looking as they are on the other side.

English-Prime is English with the word "is" and its conjugations removed in an attempt to bring communication, language-models, and writing up to speed with quantum physics. The word "is" creates finalisms which conflict with observation and actually alter observation thereafter so that subsequent phenomena tend to appear the same as the first encounter. Are the Isz direct manifestations of this concept? Are the finalisms that Julie and Maxx hold the Isz Mr. Gone uses to attack them with?

Sincerely,
Michael Nau
Framingham, MA

Sure. What you said.

HAPP STEYMSY
Prospect, KY



LAUREN MARTIN
Mt. Pleasant, SC

SAM! AAAAAARGHH!!!!

First of all, thanks a mill' for printing my drawing on the back cover of Maxx #20. VERY uplifting.

Now, my name is NOT Mike Lightfoot. Not that it's a bad name, but it's not mine! JAIME MARGARY TORRES. AAHH, that's it—TMJ! It's my initials—backward-written on Julie's pants. TMJ!

The blue strokes between Maxx's leg and arm are not part of the drawing. They must be paper folds, 'cause I didn't do them. The meaning of the drawing is that since I read that The Maxx would go back to being Dave, I drew him giving one of his feathers from the outback to Julie. He's giving it up to her.

Third, the drawing is done on cheap paper with cheap markers. It even has "paper hairs" coming out through his leg. And fourth, if my brain doesn't fail me, I wrote my name with a pencil on the back.

Thanks,
TMJ
Bayamon, P.R.

Your frustration with our mistake is well-justified, and my helpers have been duly slapped silly. But don't dis your work, guy—its spirit holds up, whatever you may think of the rendition. (Cool feather symbol idea, too.) Some of the best art we get is doodles on envelopes, where people feel less self-conscious.

Dear Mr. Kieth,

The Maxx is, without a doubt, one of the most original, thought-provoking and enjoyable works of contemporary art, even though it is basically a rip-off of Democritus.

Seriously though, are you familiar with Desmond Morris? I was reading *Manwatching*, in which he explores the origins and geography of human behaviour, when I came across a chapter dealing with human behavior patterns surrounding the keeping of pets. He writes:

If we look at the way animal loves change with the age of the child, a curious feature emerges. The smallest animals are more favored by older children, the largest animals by younger children. In other words, very small children are looking for big symbolic animals—presumably parent-substitutes—and the older children are seeking small symbolic animals—presumably child-substitutes.

This made me think of the spirit animals you've endowed Julie and Sarah with, and their symbolic natures. Morris continues:

The horse provides an interesting exception to the general rule about older children liking smaller animals. This shows a peak of appeal

just before the age of puberty. If the figures for girls and boys are separated, the curves for 'horse-love' reveal something else, namely that this animal is three times as popular with girls as with boys...No doubt the open-legged posture of the rider and the rhythmic movements of the horse's body have a sexual undertone and this, combined with its size, strength and power, gives it a massive but unconscious appeal for girls reaching puberty.

At first I didn't think that Sarah's spirit animal being a horse had anything to do with her sexuality. But there are definitely sexual elements in the development of some of your characters. Julie being assaulted, what Jimmy did to Sarah, Sarah's father being a serial rapist...Julie seemed to be in control of her sexuality, but the 'Jill' episodes suggest that it

Julie: Patricia Arquette
 Sarah: Sarah Gilbert
 Artemis P. Gone: Christopher Walken
 Ret Quarken: Marlon Brando
 Glorie: Juliette Lewis
 Sgt. Ocono: Lawrence Tierney
 and starring
 HARVEY KEITEL as THE MAXX
[He's got the butt for it!]
 Daniel Wright
 Ridgewood, NY

Dear Sam,

Thanxx for running my ad in issue #19. Maxx-heads are sure friendly! I received my cards before I even bought the issue my ad ran in! Please print my letter so my fellow Maxx-heads will stop sending

me trading cards. I write every one of them back and my hand is starting to hurt.
 Sincerely yours,
 Al Appalucci
 Atco, NJ

The Maxx rules,
 The Maxx was completely and totally amazing. The best thing I've ever seen on MTV and I'm not lying.

As for me, the most amazing quote I ever heard on The Maxx (way more profound than that thing about women being teases) (and I am also paraphrasing) was this:

"They say that sometimes no means yes.

And the weird thing is that sometimes it does. But I don't think that any guy who ever got up off a crying woman was confused about the difference."

Can any boys possibly comprehend what that means?? That's why The Maxx is so important to those of us who have survived attacks/abuse of any kind.

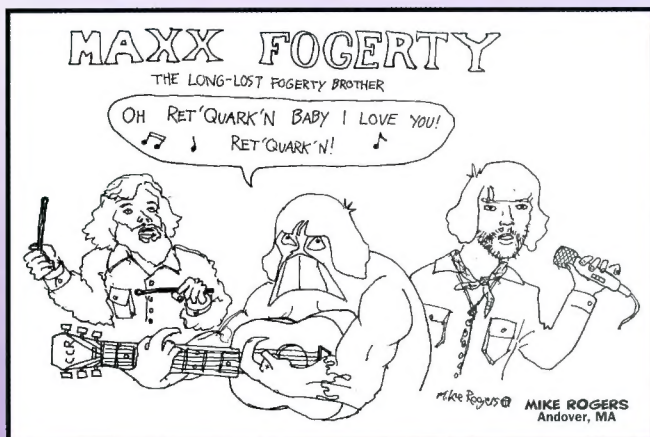
Madfoot
 AOL

More from the guy in Holland:

Dear Sam,

So it's finally over, isn't it? Twenty issues of The Maxx have come and gone...Of course, I am fully aware that the ending of Julie's story doesn't mean the book's demise or the final appearance of The Maxx. It's just that, with issue #20, a major story arc has come to a close, leaving me reeling with the impact of the drama this tale has carried from the beginning. A sense of nostalgia, a sense of anger about the fact that, while the story might have a happy ending, it surely doesn't feel like one, as Julie so eloquently said herself on those final pages of the ish.

Still, I must compliment you and every single creative talent that has helped put these 20 issues



was in control of her. Sarah thinks that Julie is physically attractive, whereas she is...Sarah. I am looking forward to the the next twenty issues of The Maxx. It will be interesting to see whether or not she comes to terms with her father, and how she ultimately perceives herself.

Sincerely,
 Brian R. Dixon
 Upper Marlboro, MD

If there ever was a Maxx movie...

Sam,

Some time back you asked for a cast for a Maxx movie. After thinking about it and renting some tapes, this is what I came up with:

Maxx: voice-over from cartoon
 Julie: Michelle Pfeiffer
 Sara(h): Jennifer Lien
 Mr. Gone: Jack Nicholson
 Sara(h)'s Mom: Cher or Sigourney Weaver

Sincerely,
 Russell Dickson
 Maysville, KY

Howdy,

Casting call for The Maxx feature film:

on the racks and on the right track. This twentieth issue truly was a landmark issue, with especially the colors standing out for me, personally speaking. Throughout the scenes which counted most in this very issue, the almost over-abundant use of the color red created an almost tangible atmosphere as well as a bitter irony. Red in itself, actually, is irony at its best, seeing how this color both is the color of love and the color of hatred. This oxymoron was used to its fullest potential here, as it was perfectly suited to giving form and substance to the dramatic tension between The Maxx and Julie. My hat's off to Steve Cliff and the Olyoptics crew.

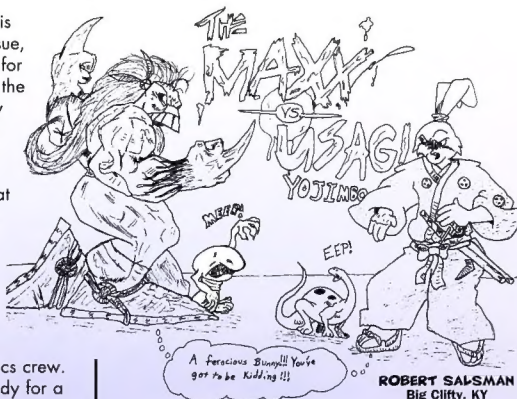
The door has closed. Let's get ready for a fresh new start, shall we?

Olav Beemer
The Netherlands

Yep, I'm ready for a new start. But first, just a few more strokes to send me on my way...

Hi Mr. Sam Kieth,

I used to describe your comic as a book with full page illustrations that had forced intervals between chapters. I now say that it's a very good book that lets you re-read the last episode over and over until you're ready for the next mind-bending turn. It's not just a comic anymore, and it was one for a very short time, after you guys pulled the story out of the crossover/superhero ditch. But you have soared so far with this. This is not a comic. It is not a book. It is simply *The Maxx*. Its format will make it much overlooked by some of those who could appreciate it, and attract a few unsavory characters that love being "Maxx-heads" because, ya know, MTV's *Oddities* is just sooo cool. Now, I mean to offend no Maxx-heads out there, preaching Pez to the unworthy, because they are a wondrous bunch of goobs whose culture



has never been duplicated by any other product or idea. And they provide an amazing forum at the back purple zone of the comic. All the diverse takes on *The Maxx* are explored.

Then there's you, thine creators. After you get the lucrative MTV deal and the profits come speeding even faster than usual, after all of that, you go and give your readers a **FREE CLASSIFIED SECTION!!!** And full color back cover reader art! You guys really care about us readers! I don't know if you're for the alterna-dupes that clog up Maxx-dom but support it with their rampant spending, but you guys sure do love us. You're funny and poignant.

You're a lot of good, yummy stuff. Sara and her horse have a good world to go mad in. And we'll all be there at the door waiting to greet them. Thanx for the good comic and the good years.

Sincerely,
Toad and his 1935
Royal typewriter,
Ishmael

No fans would mean no comic. This is a joint wild ride, Toad.

See you next month!

CHRIS ROBERTS
Des Moines, IA

